Conceptual Blending Theory: The Case of 'Flying Bus' from Turkish

Kavramsal Harmanlama Kuramı: Türkçeden 'Uçan Otobüs' Örneği

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ÖZ

Kavramsal Harmanlama Kuramı (KHK) ve Kavramsal Metafor Kuramı (KMK) konusundaki güncel tartışmalara dayanan bu çalışma, Kavramsal Harmanlama Kuramının Türkçe bir senaryoya uygulanışını tartışmaktadır; bu senaryoda bir Türkçe konuşuru tehlikeli bir şekilde hız yapan bir otobüsü *uçuyor* olarak kavramsallaştırmakta ve Türk Hava Yolları ile ilişkilendirmektedir. Çalışma, kavramsal harmanlamanın, farklı kavramsal unsurları bütünleştirerek çevrimiçi yeni anlamlar yaratmadaki rolünü vurgulamanın yanı sıra, anlam oluşturmada KHK ve KMK'nın birbirini tamamlayıcı doğasını vurgulamaktadır. Senaryomuzda, bir otobüsün aşırı hızlı gitmesine tepki olarak, konuşmacının ifade ettiği metaforik sözce, kültürel bilişimizde yerleşik olan HIZLI HAREKET UÇMAKTIR üst metaforundan beslenen ÇOK HIZLI ARAÇ SÜRMEK UÇMAKTIR alt metaforu ile açıklanmıştır. Hız yapan otobüsün uçuyormuş gibi kavramsallaştırılmasıyla zihinde etkinleştirilen bir kavramsal harmanlama ağı aracılığıyla, kaynak alandan (otobüs ve sürücü) ve hedef alandan (uçak ve pilot) seçilen unsurların harmanlanmış alana birbirleriyle entegre edilerek nasıl yansıtıldığını gösterdik. Ayrıca, harmanlama ağındaki Mekan, Rol ve Benzeşimsizlik gibi Hayati İlişkilerin, kaynak ve hedef alanlardaki birbirlerine karşılık gelen unsurları seçip sıkıştırarak yeni kaynaşmış kavramlar haline getirdiği gösterilmiştir. Bu bilişsel işlemlerle, harmanlanmış alanda yepyeni anlamlar yaratılarak senaryodaki durumun ifade ettiği tehlike vurgulanmıştır.

Anahtar Kelimeler: Kavramsal harmanlama, Kavramsal metafor, Bilişsel dilbilim, Hız yapmanın kavramsallaştırması.

ABSTRACT

Based on current discussions on Conceptual Blending/Integration Theory (CIT) and Conceptual metaphor Theory (CMT), this study investigates the application of Conceptual Blending Theory to a Turkish scenario where a Turkish speaker conceptualises a dangerously speeding bus as *flying* and associates it with Turkish Airlines. The study emphasizes the role of conceptual blending in creating novel meanings online by integrating disparate conceptual elements, as well as highlighting the complementary nature of CIT and CMT in meaning construction. In our scenario, the speaker's metaphoric utterance as a reaction to the overspeed of a bus was explained by the metaphor TOO FAST DRIVING IS FLYING, which inherits the superordinate metaphor FAST MOTION IS FLIGHT, which is entrenched in our cultural cognition. Through a conceptual blending network mentally activated by the conceptualisation of the speeding bus as if flying, we illustrated how selected elements from the source (*bus* and *driver*) and target (*plane* and *pilot*) spaces were projected onto the blended space. It was also shown that Vital Relations within the blending network like Space, Role, and Disanalogy compressed the relevant counterparts from the source and target spaces into new integrated concepts. With these cognitive operations, innovatively novel meanings were created in the blended space and the danger expressed by the situation in the scenario was emphasized.

Keywords: Conceptual blending, Conceptual metaphor, Cognitive linguistics, Conceptualisation of speeding.

0. Introduction

Research on conceptual blending has demonstrated that it goes beyond familiar pairwise metaphoric mappings by employing dynamic conceptual integration mechanisms to create 'blended' mental spaces with emergent structures that highlight innovative meanings constructed in real-time. The blending process encompasses a series of cognitive operations aimed at combining dynamic cognitive models within a network of mental spaces (Fauconnier, 1994) or partitions of referential representations by speakers. Its scope spans various cognitive and linguistic areas, including metaphor and metonymy, analogy, and counterfactuals. Despite controversy, Fauconnier and Turner (2002) assert that blending processes operate similarly across various levels of cognitive representation. Whatever the inputs involved in a conceptual blending operation, the integration processes adhere to the same structural principles and constraints (Fauconnier and Turner 2002). Inspired by cognitive semantics, the conceptual blending theory has become a flourishing field of interdisciplinary research (Coulson and Oakley 2005).

Born after the Conceptual Metaphor Theory (CMT), the Conceptual Blending/Integration Theory (CIT) is regarded by some researchers as a theory that has supplanted CMT. Thus, many academics feel compelled to favour one

over the other (Kövecses 2020:146). However, the middle ground between the two theories is that neither CMT nor CIT is superior; they are complementary frameworks, with each addressing different aspects of metaphorical conceptualization (Grady et al. 1999; Kövecses 2020).

The purpose of the study is to explore and elaborate on Conceptual Blending Theory, compare it with Conceptual Metaphor Theory, and demonstrate its application through an in-depth analysis of a Turkish scenario as an example of real-time novel meaning construction. To this end, the study first outlines the theoretical framework of conceptual integration/blending, the formation of its networks as mental simulations, and their representation via figures. It then clarifies the distinctions between CMT and CIT. Next, CIT is elaborated on with an example through a network diagram analysed by Kövecses (2020). Following our discussion of previous Turkish studies on conceptual blending, the sample Turkish scenario is discussed to illustrate real-time novel meaning construction through a conceptual blending network.

1. Literature Review

1.1. Conceptual Blending Theory

Conceptual blending, also known as conceptual integration, the many-space model, and the network theory (Coulson and Oakley 2000), is a fundamental mental operation characterised by structural and dynamic properties applicable across different domains of thought and action, including metaphor and metonymy (Fauconnier and Turner 2002). The conceptual blending theory, which Turner (2007:377) says was founded by Fauconnier and his efforts in 1993, dates back to 1994, when Fauconnier and Turner introduced a novel analytic framework that treats metaphors just as products of a broader cognitive process termed "conceptual integration or blending". Fauconnier and Turner's seminal book *The Way We Think* (2002) presents a comprehensive and revised version of this theory of online meaning construction.

The process of blending different concepts in conceptual integration networks in our brains involves the amalgamation of selected conceptual elements from distinct sources or mental spaces. It encompasses a series of operations aimed at merging dynamic cognitive models within a network of "mental spaces" (Fauconnier 1994), which are essentially partitions of speakers' referential representations (Coulson and Oakley 2000:176). Just like metaphor within the framework of Conceptual Metaphor Theory (CMT), conceptual blending is also thought to be a very pervasive phenomenon in human thought, influencing everyday language (Grady 2007:188-189). A key distinction between CMT and CIT lies in the construction of an innovative meaning within a separate blended space, where the integration of incompatible elements from the source and target input spaces occurs.

Conceptual blending involves forming blending networks in mind that contain mental spaces referred to as inputs, which can interact with each other. Motivated by a linguistic expression or an extra-linguistic trigger like a photo, the input

spaces are constructed by speakers in real time during a discourse event. Conceptual blending/integration typically involves four mental spaces: two input spaces just like source and target domain representations in CMT, a generic space and a blended space. What is common to the elements in the two inputs is represented in the generic space, which has the schematic information that helps with the cross-mapping between the two (input) mental spaces (Fauconnier and Turner 2002:47). Within the blending model, elements are selectively projected from each input space onto the blended space (Turner 2007:378), thereby creating an emergent structure with a level of meaning that we cannot capture through mere pairwise metaphoric mappings between two domains (Olivas 2019)

1.2. The Formation of Conceptual Integration Networks

Conceptual Blending Theory suggests the existence of a backstage cognitive system that involves partitioning of speakers' mental representations, mappings and structure projection across mental spaces, and a dynamic mental simulation to capture novel meanings through compression of selected relevant concepts in the blended space. Conceptual blending networks are mentally formed by two or more *input spaces* organised by data from distinct cognitive domains, *a generic space* with structure common to all spaces in the network, and *a blended space* functioning as an integration platform. This space selectively incorporates elements from each input space, and often gives rise to emergent structures which allow novel meanings to be created that we cannot capture or represent in conceptual metaphor theory (Coulson and Oakley 2000:178; Coulson and Oakley 2003:55; Turner 2007:378). "Blending involves the establishment of partial mappings between cognitive models in different spaces in the network, and the projection of conceptual structure from space to space" (Coulson and Oakley 2003:54). Conceptual connections between each mental input's elements are based on some Vital Relations: Change, Identity, Time, Space, Cause-Effect, Part-Whole, Representation, Role, Analogy, Disanalogy, Property, Similarity, Category, Intentionality, and Uniqueness (Fauconnier and Turner 2002: 101). Hence, a conceptual integration network is an array of mental spaces that operate in working memory and that "are built up by activating structures available from long-term memory" (Fauconnier 2007:351) with certain Vital Relations involved in the process.

Based on Fauconnier (1997:149-151) and Turner (2007:378), constitutive principles of conceptual blending networks are summarised below:

(1) CROSS-SPACE MAPPING: There is a partial mapping of selected counterparts between the input spaces I_1 and I_2.

(2) GENERIC SPACE: There is a generic space, which maps onto each of the inputs. This space contains what the inputs have in common. The shared abstract information in this space reflects the cross-space mappings between the Inputs I_1 and I_2.

(3) BLEND: The Inputs I_1 and I_2 are partially projected onto a fourth space, called blended space or simply the blend. It is here that selected elements,

not all of them, are imported from the input spaces and projected onto the blend, with one or more of them compressed or fused into a novel element.

(4) EMERGENT STRUCTURE: The blend has emergent structure not provided by the inputs. The square in the blend in Figure 1 represents emergent structure.

Figure 1. The basic diagram of a conceptual integration network (Fauconnier 1997: 151 and Turner 2007: 379)
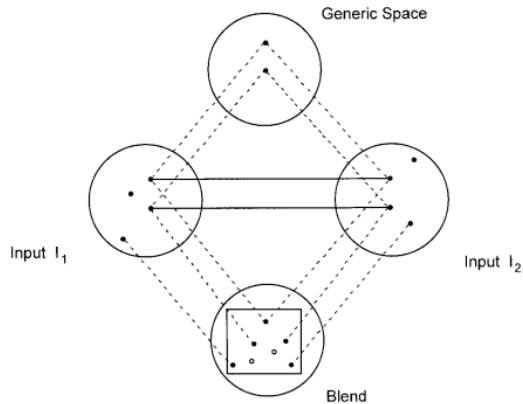
In the basic diagram above, the circles represent mental spaces Input I_1 and Input I_2, the solid lines indicate cross-space mappings, and the dotted lines represent connections between the inputs and generic space or blended space. The square in the blended space indicates emergent structure, which refers to the novel connections and implications that arise from the blending process. Turner (2007:379) explains how emergent structure is generated as follows:

> Emergent structure is generated in three ways: (i) Composition of projections from the inputs: blending can compose elements from the input spaces to provide relations that do not exist in the separate inputs. (ii) Completion based on independently recruited frames and scenarios: we rarely realize the extent of background knowledge and structure that we bring into a blend unconsciously. Blends recruit great ranges of such background meaning. Pattern completion is the most basic kind of recruitment. (iii) Elaboration: we elaborate blends by treating them as simulations and running them imaginatively according to the principles that have been established for the blend. Some of these principles for running the blend will have been brought to the blend by completion.

To sum up, the blended mental space created through the conceptual blending process contains an emergent structure with innovative meanings and associations that are absent in the individual input spaces of the conceptual integration network. In other words, the blended space represents a novel conceptual synthesis that arises from the cross-input and inner-input interactions.

1.3. A Case from English: "This surgeon is a butcher."

Online construction of meaning for this sentence involves the two (input) mental spaces created as partitions of speakers' referential representations, cross-space

mappings, the projections of selected elements onto the blended space and the compression of two elements into a new fused or integrated concept like "butcher-surgeon." The conceptual integration network that symbolizes the co-activation of mental frames that help to construct the meaning(s) involved in this sentence is shown in Figure 2 below.

Figure 2. Conceptual Integration/Blending Network for "This surgeon is a butcher" (Kövecses 2020:135)
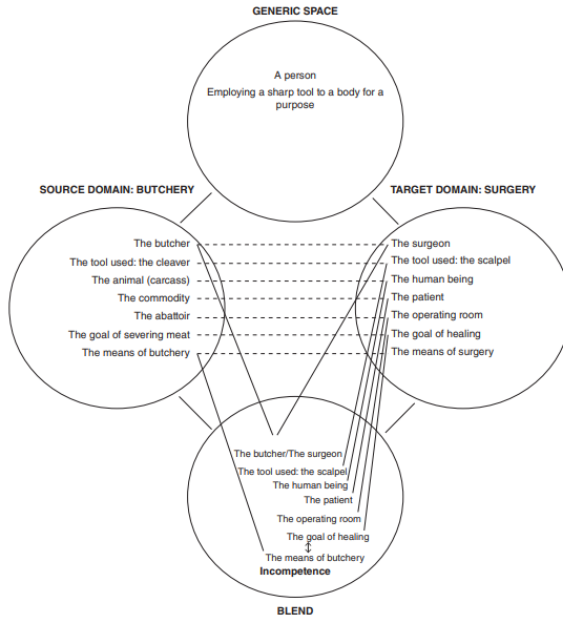
In the generic space we see what is common to the input spaces labeled above as source domain and target domain by Kövecses instead of Input Space I and II: For both surgery and butchery, we have a person using a sharp tool on a body for a purpose. The dotted lines represent pairwise mappings that we are familar with in conceptual metaphor theory. It is the similarities that "form the basis for bringing together the two domains in the network" (Kövecses 2020:134). The elements from the source domain (mental space input on the left) are mapped onto their counterparts in the target domain (mental space input on the right). These conceptualisations are nothing but familar cross-domain mappings in conceptual metaphors. However, the blended space reveals that the sentence *"This surgeon is a butcher"* creates a new frame (blended space) merging two *incompatible* elements into one fused/compressed concept "butcher-surgeon." It is seen in Figure 2 above that selected elements are exported from the input spaces (SOURCE domain and TARGET domain) into the blended space to highlight a certain novel meaning constructed by conceptual blending. Kövecses (2020:139) accounts for how the blend is created and what meanings are evoked as follows:

> There is also a blended space. This space inherits from the source input the butcher and the means of butchery and from the target input the surgeon, the patient, some

tool, the operating room, and the goal of healing. Thus, in the blend there is a surgeon in the role of a butcher who uses a tool and the means of butchery for the purpose of healing a patient. But, of course, the surgeon who uses the means of butchery cannot do a good job in trying to heal a human patient. The blend set up this way leads to the interpretation of the surgeon as being ineffective, nonprofessional, sloppy, careless, etc., and, ultimately, incompetent.

About the association of butchers with the attributes "careless", "sloppy", "imprecise" and "incompetent," Kövecses says that butchers "are not inherently incompetent, but we sometimes take them to be such" (2020:140). Comparing a butcher's way of work with precise and refined work of a surgeon with the surgery frame in the background makes the surgeon so incompetent, thus dreadful, in the sentence *"This surgeon is a butcher."* Coulson and Oakley (2005:1515) make the following similar comment about this example: "We get a harmful reading not because butchers are inherently harmful, nor merely because our most psychologically salient conceptualizations of surgery and butchery entail very different competencies (cf. Grady et al., 1999). The derived meaning results because the blend presents a clash of competencies…" Ultimately, with a clash of competencies between the two roles (i.e. butcher and surgeon), we get the fused/compressed concept *butcher-surgeon* to highlight the constructed meaning of *incompetence*.

1.4. Conceptual Metaphor Theory and Conceptual Blending Theory

Because the birth of conceptual metaphor theory (CMT) (Lakoff and Johnson 1980) predates that of conceptual blending/integration theory (CIT) (Fauconnier and Turner 1994), early works on CMT do not have any reference to CIT. However, since the introduction of CIT, both CMT and CIT researchers often refer to each other. As for the distinctions between the two theories, which in fact have both differences and similarities, it can be argued that discussions seem to center around the shared notion that neither one is superior to the other; instead, the two theories are complementary (Grady et al. 1999; Kövecses 2020).

One distinction between the two theories is that blending is described as online processing and it is short-lived. While CMT prominently focuses on established patterns of associations between conceptual domains usually entrenced in our conceptual systems, blending is depicted as a dynamic process which occurs in discourse contexts. As conceptual blending involves the identification of corresponding elements in two input spaces just as we do in conceptual metaphor mappings, conceptual metaphors are often viewed as prerequisites for certain blending operations. According to Grady et al. (1999), entrenched conceptual metaphors offer a form of counterpart relationship upon which blends can be constructed. They contend that conventional metaphor mappings are ready-made connections between counterparts in domains, whereas blending is an opportunistic, real-time process that quickens the process of concept integration in novel meaning constructions. Similarly, Fauconnier and Turner (2002:372) regard conventionalised metaphoric mappings as stored patterns and in short as "an existing template for blending states and locations." To sum up, proponents of CIT propose analysing metaphor within the framework of conceptual blending,

stating "metaphor itself is one particularly important and salient manifestation of conceptual integration" (Fauconnier and Turner 2008, cited in Gill 2010:31).

Fauconnier and Turner's blending model CIT diverges from CMT by incorporating four spaces instead of the two conceptual domains (source and target) involved in a CMT mapping. The active involvement of both the source domain and target domain in structuring the blend and the ultimate meaning it harbours is a key aspect of blending theory (Knowless and Moon 2006:57). Contrasting with simpler analytical models where contributions to metaphorical meaning take place in one direction, that is, from source to target, conceptual blending is a dynamic process typically involving four interactive mental spaces. That is, while conceptual metaphor theory involves two domains that maintain a relatively *stable* (i.e. entrenched) relationship, conceptual blending theory employs a multi-space model, a network of spaces, to elucidate the functioning of blends created for novel, *short-lived* realtime conceptualisations (Gill 2010:32; Grady et al. 1999:101). Consequently, the integration networks involved in meaning construction in conceptual blending "are far richer than the bundles of pairwise bindings considered in recent theories of metaphor" (Fauconnier and Turner 2008:53).

Regarding what motivates human mind to create a mental simulation represented by conceptual integration networks including a blended space, Kövecses (2020) emphasizes the role of *incompatibilities* between counterparts in the inputs reflected in blended spaces. Comparing CMT with CIT in this respect, he states: "Metaphorical blending is, in other words, a part of the functioning of a larger system that is characterized by both compatibilities and incompatibilities between domains and frames. Blends occur where there are incompatibilities" (2020:180). For instance, in addition to the two input spaces that link the counterparts for "surgeon" and "butcher" (discussed above before this section), the sentence *"This surgeon is a butcher"* creates a novel frame (blended space) merging two *incompatible* elements into one fused concept *"butcher-surgeon."* In a sense, it is a new imaginative single entity now, created online during discourse.

Lastly, we can cite Grady et al. (1999:101) for a succinct summary of the distinctions between CMT and CIT:

> CMT posits relationships between pairs of mental representations, while blending theory (BT) allows for more than two; CMT has defined metaphor as a strictly directional phenomenon, while BT has not; and, whereas CMT analyses are typically concerned with entrenched conceptual relationships (and the ways in which they may be elaborated), BT research often focuses on novel conceptualizations which may be short-lived.

1.5. Previous Turkish Studies on Conceptual Blending

In cognitive linguistics, conceptual blending is a thriving area of interdisciplinary research. (Coulson and Oakley 2005:1507). We see conceptual blending examples in many contexts from arts to literature, from pictures and sculpture to poetry (Fauconnier and Turner 2002). Whatever object of study we focus on for

conceptual blending examples, cognitive operations are ultimately expressed linguistically – we read about them as typical examples of conceptual blending.

There are a few Turkish researchers who have studied conceptual blending examples in linguistic and extra-linguistic fields. Baş (2021a) applied the theoretical framework of conceptual blending theory to make inferences regarding the pandemic discourse by analyzing the expressions frequently used in the media about the COVID-19 pandemic. She indicated how the blends built up by the combination of 'vaccine' and 'pandemic' spaces with 'weapon' and 'tunnel' spaces respectively function in the Covid-19-related contexts. Baş (2021b) also made a cognitive poetic analysis of 'Sessiz Gemi' (Silent Ship), one of the most renowned poems in Turkish literature, authored by Yahya Kemal Beyatlı. Specifically drawing from Conceptual Metaphor Theory (Lakoff and Johnson, 1980) and Conceptual Blending Theory (Fauconnier and Turner 1998, 2002), her study uncovered the conceptual mechanisms and techniques employed in ceating and understanding the poem. She found that through the lens of JOURNEY, a conceptual blend can be formed between *the sea voyage* and the abstract notion of *death* in the poem in addition to some metaphorical conceptualisations of DEATH. Azizi et al. (2023) examined *Animal Farm,* drawing on the conceptual integration theory and the different types of blends as they appeared in the novel, and explored the interconnection of the distinct blends and symbolic representations in the work. Yazar and İnanlı (2021) discussed conceptual blending in the graphic design discipline, creating a semantic depth for graphic design work drawing attention to the concept-meaning-form relationship. Lastly, we can cite Demirtaş and Başkaya (2012) for the conceptual blending theory in the field of advertising. They discussed how conceptual blending works effectively in advertising through the analysis of an example - a commercial advertisement for a Turkish bank.

2. A Conceptual Blending Example from Turkish: The Case of a Speeding Bus Conceptualised as Flying

2.1. Methodology

Conceptual Integration Theory suggests that conceptual blending is a *dynamic*, *fluid* process where speakers generate mental spaces in real-time during specific communicative contexts. During the process, certain elements are mapped from the two input spaces in the conceptual network onto a blended space, often creating an emergent structure including blended concepts. Kövecses (2020:145) attributes these phenomena to the plasticity of the human conceptual system and the dynamic nature of thought. These mental processes of conceptual blending are illustrated in literature through figures featuring a conceptual blending network composed of four mental spaces. Regarding the metohodological process of analysing examples of conceptual blending, Coulson and Oakley (2000:179) states:

> …blending analyses typically begin with the introduction of an example hypothesized to involve blending, and proceed with a description of conceptual structure in each of the spaces in the integration network. These descriptions usually begin with the structure in the input and generic spaces, and include a list of the mappings between elements and relations in each of the spaces….

Our analysis will follow the same procedure as above by introducing a Turkish scenario that we hypothesise to involve a conceptual blending process to highlight a novel meaning. In our scenario, at the sight of a bus dangerously passing by at breakneck speed, a Turkish speaker says:

(1)   "Uçuyor. Otobüs şirketi değil sanki Türk Hava Yolları." (It is flying. It is not a bus transport company but looks as if it were Turkish Airlines)

In (1), the speaker mentions the Turkish Airlines Company as a standard of comparison to highlight the extreme speed of the bus, mentally equating the transport company to which the particular bus belongs with the Turkish Airlines company. These comments lend themselves to not only pairwise mappings involved in conceptual metaphor theory but also interspace mappings in conceptual integration networks in the blending theory. As Kövecses suggests, "the typical examples of conceptual metaphors are not simply "pairwise bindings" but are the products of "elaborate integration networks" (2020:134). Thus, he views CMT and CIT as complementary thories. Hence, our analysis of the conceptual blending network constructed in relation to the scenario in (1) above include comments on metaphoric mappings in addition to our main focus on the scenario within the framework of the conceptual belending theory.

2.2. Analysis of the Scenario

Regarding metaphoric conceptualisations involved in the above Turkish scenario in (1), it can be said that in Turkish culture, to talk about a person that one saw was in a hurry, one often says: "I don't know wherever he was going, but he was flying." In fact, fast moving objects or people are conceptualised as if flying in Turkish. The FAST MOTION IS FLIGHT metaphor is a conventionalised one because, when the manner of your motion, whether you walk, run, cycle or drive, is very fast, we often say the person involved is flying. Then, for the utterance in our scenario we have the specific-level metaphor TOO FAST DRIVING IS FLYING which inherits the superordinate FAST MOTION IS FLIGHT metaphor. It is on these grounds that a dangerously speeding bus (metonymically alluding to the bus transportation company according to the comments in the above scenario) is conceptualised as if belonging to the Turkish Airlines Company. This is motivated by the conceptual metaphor TOO FAST DRIVING IS FLYING (regardless of the vehicle driven). Such a conceptualisation of overspeed at which a land vehicle is driven can be represented both in CMT with cross-domain counterpart correspondences and in CIT with a conceptual blending network.

In our scenario, while a Turkish speaker is reacting to a bus going dangerously fast, he says: "It is flying." "It is not a bus company but looks as if it were Turkish Airlines." Here the speaker views the extreme speed of the particular bus as a

typical characteristic of the company that it belongs to and compares it to another company that serves *flight* service – Turkish Airlines. Based on the metaphor TOO FAST DRIVING IS FLYING, the analogy drawn here prompts us to make metaphoric mappings between the source domain THE TURKISH AIRLINES and the target domain THE BUS COMPANY. Then in our cultural cognition, we have the conceptual metaphor A BUS COMPANY (with too fast buses) IS THE TURKISH AIRLINES. Table 1 below shows the correspondences between the two conceptual domains.

Table 1. Conceptual Mappings Involved in the Metaphor A BUS COMPANY AS THE TURKISH AIRLINES.

| SOURCE | | TARGET |
TURKISH AIRLINES		BUS COMPANIES (with too fast buses)
Airplanes	=>	Buses
Pilots	=>	Bus Drivers
The Path of a Plane (air tracks)	=>	The Path of a Bus (road, highway)
Plane Passengers	=>	Bus Passengers

Table 1 shows the conceptual pairwise mappings between the structural counterparts in the souce domain and target domain. The metaphor A BUS COMPANY (with too fast buses) IS THE TURKISH AIRLINES is hypernymic in a sense for the hyponymic metaphor in our scenario, that is, DRIVING A BUS TOO FAST IS FLYING A PLANE. What motivates all these mappings is the conventionalised, overarching FAST MOTION IS FLIGHT metaphor in Turkish.

To better analyse and properly highlight the online novel meaning construction(s) involved in our Turkish scenario, we need a conceptual blending network. Metaphorical representation of the cross-domain mappings does not suffice to construct the Turkish speaker's online 'annoyed' meaning suggesting the clash of competencies between the controller of a plane and that of a bus. To highlight the danger involved in a bus being driven as if flying with the fused concepts of *bus driver-as-pilot* and *bus-as-plane*, a conceptual blending network is mentally constructed where this meaning arises in the blended space. The mappings in Table 1 just reflect the cross-domain corrsepondences in the metaphor A BUS COMPANY AS THE TURKISH AIRLINES and as such they constitute the two input spaces to be used in a conceptual integration network in Figure 3, which "shape and constrain the more complex process of conceptual blending" (Grady et al., 1999:101). This is because conceptual metaphor theory and conceptual blending theory depend on and complement each other (Kövecses, 2020:146). Figure 3 shows the conceptual integration network for our scenario in which a driver is driving a bus dangerously fast as if it were flying; it is a *flying bus* according to the speaker.

Figure 3. Conceptual Blending Network for Driver-as-Pilot and Bus-as-Plane in the Scenario.

GENERIC SPACE

A person moving a transportation vehicle very fast

INPUT SPACE I
SOURCE

Vehicle controller: **pilot**
Vehicle controlled: **plane**
The path: air track
Plane passengers
Means of movement: flying

INPUT SPACE II
TARGET

Vehicle controller: **driver**
Vehicle controlled: **bus**
The path: highway
Bus passengers
Means of movement: driving

pilot-bus driver
plane-bus
The path: highway
Means of movement
Flying
Dangerously Fast
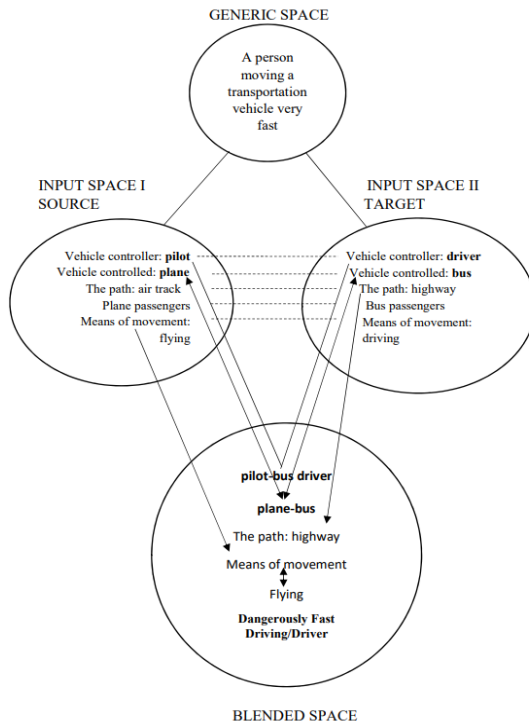**Driving/Driver**

BLENDED SPACE

Figure 3 shows the mental simulation for a novel meaning construction in the form of a conceptual integration network prompted by our scenario. The circles in the symbolic mental network above represent mental spaces. *The generic space* contains information shared by both *input spaces*; that is, in either space we have a person who controls a vehicle going at a very high speed. The grounding information in the input spaces is our conventional knowledge frames about buses and planes. The dotted lines represent the partial mapping of the counterparts in the input spaces I and II (i.e. source and target domains). In the conceptual integration network, we also have *a blended space* onto which selected elements are projected from the input spaces to create a novel meaning. There are two solid lines representing the projection of the concepts '*pilot*' and '*driver*' onto the blended space where they are compressed or fused into an integrated new concept: *driver-as-pilot*. Similarly, the two double-headed arrows stands for the projection of the concepts '*plane*' and '*bus*' onto the blended space as another conceptually integrated concept: *bus-as-plane*. The single headed arrows project the path of movement from the target mental space and means of movement (as if) flying from the source mental space. The blended space as a whole which is formed this way leads to *an emergent structure* for novel meanings where the bus driver driving the bus at a high speed is interpeted as *overreckless* and *catastrophic*, thus endangering the road and passenger safety. Likewise, the '*plane-bus*' being driven at a 'flying' speed also envokes a highly potential impending traffic disaster.

Conceptual blending networks are motivated by "some incompatibility between the elements of the source and target frames" (Kövecses 2020:139). The incompatibilities involved in the network depicted in Figure 3 can further be explained by looking deeper into our knowledge frames concerning *bus* and *plane* concepts embedded in our long-term memory. Reacting to a bus going dangerously fast and metaphorically saying that the bus company it belongs to is Turkish Airlines Company is highly dreadful. According to our world knowledge about planes, this aircract, which we naturally associate with flight, has a vast airway track made up entirely of empty space, and it has the possibility and capability of very flexible maneuverability to avoid crash risks. There are no other aircraft nearby or on the same route to pose imminent danger to it. These ensure safe flight. In contrast, a bus's ability to continue its journey safely depends on the shape and condition of the road along which it is traveling. In other words, its maneuverability and maximum speed are restricted by whether or not the road is narrow, curved, icy, occupied by other vehicles, etc. This is why the integrated concept of a *"flying bus"* evokes great danger and tragic consequences for the vehicle and road safety. Likewise, there is an incompatibility between the controller of a bus and that of a plane. A pilot's work requires special education and he employs absolute precision and utmost care in his actions while he is flying the plane. Of course the bus driver can also be good at his work, but when it comes to driving a bus like a plane, we have totally a novel meaning that results from this incompatibility or clash of roles. The projection of the path schema of a plane flying in a vast air track onto that of a bus on a relatively narrow land route and the projection of the role of a pilot onto that of a driver cause such incompatibilities that highlight the novel meanings constructed: Both *the pilot-driver* and *the plane-bus* emphasize the disastrous risk posed to road and passenger safety.

The novel meanings constructed in the blended space in Figure 3 corroborate Coulson and Oakley, who state that "conceptual blending theory is an extremely powerful framework for describing the operations of meaning construction" (2003:58). Thus, conceptual blending enables us to create novel meanings in the most effective way. Conceptually fused elements in blended spaces allow us to highlight very special meanings. The conceptual blending network motivated by our example very effectively reveals the potential danger caused by the extreme speed of a vehicle by construing a dangerously "flying" bus controlled by a driver who is more incompetent than a pilot at "flying speed".

2.3. Vital Relations in the Conceptual Blending Network of Our Scenario

The input spaces contain counterparts which are "related to each other via a vital relation" (Coulson and Oakley 2005:1532). The so-called Vital Relations are Change, Identity, Time, Space, Cause-Effect, Part-Whole, Representation, Role, Analogy, Disanalogy, Property, Similarity, Category, Intentionality, and Uniqueness (Fauconnier and Turner 2002: 101). Such relations across input spaces are compressed into simpler configurations in the blend (Grady 2005:1603) to provide a human scale capacity of understanding.

Regarding the Vital Relations that exist in the conceptual blending network in our case, Figure 3 can be interpreted as follows: When one describes an extremely fast bus as 'flying' (like a plane), the connection between these two counterparts in the two mental places involves a Space link. By the Space link, this relation between the land path of the bus and the air path of the plane is compressed into Uniqueness[1] (a unique being) in the blend – a land route along which a bus is flying to highlight the jeopardisation of the road safety. Likewise, *'bus driver'* in one mental space and *'pilot'* in the other are the counterparts linked through the Vital Relation of Role – controlling a vehicle. Through this link of Role between the two vehicles' controllers, "*driver*" and "*pilot*" are compressed into a single unit concept as *driver-as-pilot* in the blended space. We now have the inner-space Vital Relation of Uniqueness – a *pilot-driver* flying a *plane-bus* along a land path which is too narrow and occupied with other vehicles nearby whose safety it endangers. It can also be said that *the driver* and *the pilot* are two different individuals in the input spaces I and II. Therefore, although there is a Role link between them in terms of outer-space Vital Relations and no Identity link, they are linked by an Identity connector within the blended space (i.e. inner-space Vital Relation), which occurs when there is an outer-space Role link (Fauconnier and Turner 2002:96). Therefore, in our elaborations of the emergent structure in the blended space (i.e. if we *run the blend*), one can refer to *this new corporate identity* as "he" (e.g. We can further say after the utterances in our scenario: "*He*" is flying now and hopefully "*he*" can land safely). As should be understood, this 'he' is a new 'he'; it is neither the pilot nor the bus driver, but a fused entity created from them both (i.e. 'pilot-driver').

Another Vital Relation between the counterparts in the input spaces is Disanalogy, which is coupled to Analogy (Fauconnier and Turner 2002:99). *"Bus"* and *"Plane"* are disanalogous and this Disanalogy is compressed into a single entity in the blend –*bus-as-plane* or *plane-bus*. This integration of the concepts highlights the overspeed at which the bus is going with an impending traffic catastrophe. Adding to this overly reckless driving is the Disanalogy relation between the counterparts *"bus driver"* and *"pilot."* Because in our scenerio the bus company that our *"bus"* belongs to is described as Turkish Airlines, and the bus is said to be *"flying,"* the person who is controlling (!) the bus must be a *"pilot."* Despite the Disanalogy relation in the form of a clash of roles, the roles of these two people are fused into Uniqueness (a single entity) in the blended space to highlight the alarming situation for road and passenger safety. In fact, it is these *incompatibilities* that lead to the construction of blended mental spaces rather than the familiar conceptual metaphor mappings limited to pairwise mappings between two input spaces (Kövecses 2020:139).

[1] This inner-space Vital Relation is taken for granted for fused elements in the blend (Fauconnier and Turner 2002:101). Therefore, it is repeated for the outer-space elements fused or compressed into a single concept as an innner-space (blended space) operation.

3. Conclusion

In the present study, we discussed Conceptual Blending/Integration Theory (CIT) as elaborated especially by Fauconnier and Turner (1998; 2002), the differences between CIT and the Conceptual Metaphor Theory, and an illustrative blending example from English and the case of the scenario of *a flying bus* in Turkish to conceptualise a dangerously speeding bus. Through a cognitively created conceptual blending network (Figure 3), we demonstrated how selected elements from the source and target spaces were projected to the blended space in order to create an emergent structure for the construction of novel meanings. We highlighted the novel meanings that are constructed in real time about a scenario from Turkish in which a Turkish speaker, reacting to a dangerously speeding bus, says: "It is flying. It is not a bus company but looks as if it were Turkish Airlines." The conceptual network which is mentally created for our scenario (Figure 3) indicates that in the emergent structure, someone who is not a pilot is *flying* (driving too fast) a vehicle which is not a plane, which highlights the novel meaning of a *perilous*, *catastrophic,* and *dangerously fast driving and driver*.

In our scenario, the Turkish speaker conceptualises a bus being driven too fast as if it were flying and belonging to the Turkish Airlines rather than a bus company. The conceptual blending network illustarted in Figure 3 reflects this mentally constructed simulation, comprising two input mental spaces with counterpart mappings. These mappings are motivated by the conceptual metaphor TOO FAST DRIVING IS FLYING, which inherits the structure of the superordinate metaphor FAST MOTION IS FLIGHT prevalent in Turkish culture. The conceptual integration network in Figure 3 also recruits 'a large stock of extralinguistic information' related to our entrenched conceptual frames for *'bus driver,' 'pilot,' 'bus,'* and *'plane.'* Such extensive extralinguistic information is recruited in the formation of conceptual blends and is required to interpret blended cognitive models properly (Coulson and Oakley 2005:1511).

The constitutive processes of the blending network illustrated in Figure 3 show that a blended space is constructed from selected, relevant elements of the source and target spaces (Input Spaces I and II). In this process, *'pilot'* from Input space I and *'bus driver'* from Input space II are compressed into Uniqueness – a new single integrated concept. This results in a single entity (*driver-as-pilot*) that simultaneously represents the separate counterparts projected from the input spaces (Coulson and Oakley 2005:1533). In fact, *'role'* (i.e. pilot and driver) is one of the outer-space Vital Relations (Fauconnier and Turner 2002:101) that tend to be compressed into Uniqueness (*pilot-driver*) in the blended space (Coulson and Oakley 2003:61). Another pair of concepts imported from the input spaces to the blended space are *'plane'* and *'bus.'* These concepts are disanalogous and therefore the Vital Relation of Disanalogy is compressed into a single entity in the blend as '*bus-as-plane*' or '*plane-bus*'. With the other selective projections from the inputs spaces we have an emergent structure in the blended space for the online construction of a novel meaning. That is, what we have in the blend is a new identity – *a pilot-bus driver* – 'flying' a novel land vehicle – *a plane-bus* – along a narrow land path in opposition to a pilot flying a plane in a vast air path. These

incompatibilities lead to a conceptual blend that, in our case, highlights the novel meaning of *overly perilously driving/driver* and *an impending traffic disaster* due to speeding dangerously.

Combining counterparts from the input spaces, we construct "an entirely new concept" in memory represented in the emergent structure in the blended space (Ritchie 2006:61). This structure can be elaborated, which is called *running the blend* via "a process that often involves mental or physical simulation of the event in the blend" (Coulson and Oakley 2000:180). To do this, the Turkish speaker in our scenario could retrieve information from long-term memory about the frame of plane flight and recruit that background knowledge for the blended space, saying, for example, "The bus is flying. I hope '*he*' (the entirely new concept *pilot-driver*) can land safe and sound."

All these imports, mappings and projections between the spaces in the mental network simulation are possible owing to "the plasticity of the human conceptual system and the dynamic nature of thought" (Kövecses 2020:145).

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